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my own book beforehand, so as to facilitate criticism of omissions. Even the selection of the chapter could have been done by them.

The whole time consumed in class in making the assignment included only the selection of the manager and a suggestive question or two to the "other thirty" about the other two chapters, which they were to prepare and report on very briefly, before the dramatization began each day. There was time after the "play" for criticism of the good and bad points, and the "audience" were graded on the intelligence of their criticisms. By giving the three sections successive opportunities, in three days, nearly all had performed, and there was a pleasant rivalry between the sections as to which could put on the best show.

The improvised conversations were one of the most interesting phases of the work and proved difficult for the unimaginative. After the book was finished, Wemmick's wedding was played by an "all star cast," taken from the different sections, and brought down the house. Since the purpose of literature work is to create a taste for more, the large vote of the class for more Dickens was the only testimonial my change of method needed.

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THE EXAMINER'S CATECHISM

D. PRACTICE

Should specific tests be devised to measure power to organize?

What can be done to break the habit common among teachers of writing out examination questions without due reflection on their educational value?

Is it necessary to depend upon examinations as a means of systematizing knowledge through a review of the whole field passed over in a course?

Should examinations for review be associated largely with the critical conditions of term or course grading?

In giving examinations merely as tests, would it be judicious to give them only in doubtful cases?

Should examinations be made a test of ability to react to a new situation or to react to an old situation?

What should be the relation between frequent or occasional short examinations and the final examination at the completion of the course?

Should examinations be given at the completion of each definite unit of work?

Should the general approach to the final examination be through an articulated series of tests covering related units of study?

To what extent should students be made to anticipate the tests that are to be made on examinations?

Should examinations be previously announced in the same manner that lesson assignments are made?

Is it advisable before giving examinations to warn children definitely as to the time of the tests and as to their nature?

How can the teacher determine in general the proper length of a test relative to the time allowed?

Should specific tests be devised to distinguish between speech habits and mental ability?

To what extent should the teacher of composition make use of substitutes for examination; e.g., grading papers written in other subjects?

Should the examiner make distinctions between understanding and appreciation in preparing examinations in literature? How can the examiner best make such distinctions?

Should tests of appreciation in literature be evaluated also as tests of power in composition?

Should examinations in literature be largely given to test appreciation? If so, how should the unimaginative, unliterary type of student be rated relative to the responsive literary type? Do such examinations tend more to discourage than to encourage unliterary types of students?

In what connections should examinations in literature be given to test the mere memory of historical and biographical details?

Under what conditions are oral examinations practicable?

Should specific tests be devised to measure or definitely indicate ability to control given social situations through the agency of language; e.g., "reaction tests" to indicate ability to deal diplomatically or tactfully with given situations of social import?

Should specific tests be devised to measure or indicate social poise in language activities of various kinds?

C. C. CERTAIN